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MUSI



CIRCULATES ONLY WITH  
ALL PERFORMING PARTS

WHEN THIS BOOK WAS CHARGED OUT THE FOLLOWING PARTS WERE IN THE POCKET:				
Oboe	1			
'cello	1			

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Peggie Sampson



# CYRIL SCOTT

## IDYLLIC FANTASY

FOR

VOICE OBONE & VIOLONCELLO.

PRICE 5/- NET.

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WITHOUT FEE OR LICENSE.

LONDON:  
ELKIN & CO. LTD.,  
8 & 10, BEAK STREET,  
REGENT STREET, W.1.

NEW YORK: G. RICORDI & CO.

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## IDYLLIC FANTASY.

What plaintive melodies are these,  
Sighing 'mid the shadowy trees?

O minstrels say,  
Why do ye play so sadly?  
Is it that ye mourn the end of day  
And the dying sun behind the leas?

Well-nigh your pipe and strings  
Murmur to me imperishable things,  
Enveiled rememberings  
Of incense-perfumed hours  
And evening-shaded bowers  
And gloamings of the heart.

Ah verily,  
Almost the tears start  
And I too  
Must mourn with you.

Yet what is this,  
What mystery?  
For suddenly  
A gayer note I hear;  
Aye, something strikes my ear  
Like dancing feet  
Fairy-like and fleet,  
And redolent of delight.

And now,  
What strange and joyous sight  
I see, for lo!  
Ye minstrels with your strains ye did evoke  
The blythe fairy folk.

*Cyril Scott.*



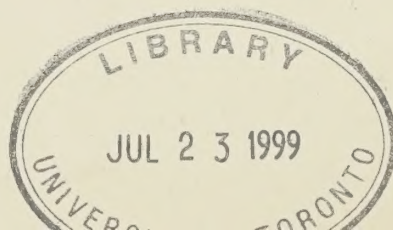
# IDYLLIC FANTASY

FOR  
Voice, Oboe and Cello.

CYRIL SCOTT.

*The Oboe and 'Cello to be played behind a screen at the side of the stage  
or in the ante-room with door ajar.*

*Oboe. Solo. affrett.*









*Tempo I.* *poco animato..*

shadowy trees? O minstrels,

*affrett.....* *affrett.....*

say.... why do ye play so sad - ly? Is it that ye

*sosten. molto.* *pp*

mourn the end of day... And the dy - ing sun behind the leas?

*poco a tempo.* *affrett.....*



*poco rit.* *poco tranqu.* *p dolce.*

Well nigh your pipe and strings...

murmur to me imperishable things...

*sosten.*

Enveiled rememberings of incense-perfumed

*sast.....*

hours and evening shaded bowers And



*p* *poco rit.* *molto tranqu.* *p*

gloamings of the heart. Ah

*pp* *ten. ....*

ver - i - ly... almost the tears start And I too... must

*a tempo ma poco tranqu.*

mourn with you. dolce.

*Animato.*

*f*



*poco rall. ....*

First system of music. The piano staff (top) contains a melodic line with triplets and a *dim.* marking. The bass staff (bottom) contains a bass line with a *dim.* marking. The tempo is marked *poco rall. ....*

Second system of music. The vocal line (top) includes the lyrics: "Yet what is this, what mys - - tery? For suddenly". The piano accompaniment (bottom) features triplets and a *pizz.* marking. Dynamics include *mp*, *cres.*, and *mf*.

Third system of music. The vocal line (top) includes the lyrics: "a gay-er note I hear. .... Aye". The piano accompaniment (bottom) features triplets and a *con moto.* marking. Dynamics include *mp* and *mf*.

Fourth system of music. The vocal line (top) includes the lyrics: "something strikes my ear, Like dan - - - cing". The piano accompaniment (bottom) features triplets and a *p.* marking. Dynamics include *mp* and *mf*.



Handwritten musical score for a piece titled "The Fairy-Like and Fleet". The score is written on three staves. The top staff is a vocal line with lyrics: "feet. . . . . Fair - y - Like and fleet, And". The middle staff is a piano accompaniment featuring triplets and a forte dynamic marking "f". The bottom staff is a bass line with a forte dynamic marking "f" and the instruction "sempre pizz.". The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three measures by vertical bar lines. The first measure contains the lyrics "feet. . . . .", the second measure contains "Fair - y - Like and", and the third measure contains "fleet, And". The music is written in a cursive, handwritten style.

Handwritten musical score for "The Song of the Lark" by Robert Schumann. The score is written on three staves. The top staff contains the vocal melody with lyrics "re-dolent of de-light. And now what". The middle staff contains a piano accompaniment with triplets and a forte dynamic marking. The bottom staff contains a bass line. The tempo is marked "broadly" and the mood is "Andante". The key signature has one flat (B-flat) and the time signature is 4/4.

The musical score for "The Rose Tree" is presented in three systems. The first system contains the vocal melody and the beginning of the piano accompaniment. The vocal line starts with the lyrics "strange and joy - ous sight I see" and includes a fermata after "see". The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes triplets and a crescendo marking. The second system continues the vocal melody and piano accompaniment, with the piano part marked with a forte (f) dynamic. The third system shows the vocal melody concluding with a fermata, while the piano accompaniment continues with a forte (ff) dynamic. A cello/bass line is also present, starting in the second system and continuing through the third, marked with a forte (f) dynamic.

Handwritten musical score for 'The Minstrel Boy'. The score is written on three staves: Treble, Bass, and a lower Treble staff. The lyrics are: 'For Lo! ... ye minstrels with your'. The tempo is marked 'Andante' and the dynamics include 'mf sosten.', 'ff', and '(pizz.)'. The score is in 2/4 time and features a key signature of one sharp (F#).



*p* *rit.*

strains ye did evoke the blythe . . . . . fair - y - -

*mp* *f*

*p* *tranq.* *più sosten.*

folk, . . . . . the fair - - - -

*mp*

*a tempo ma tranq.*

y - folk . . . . .

*(pizz.)* *mp*

*più tranq.* *rit.* . . . . .

*morendo.* *pp* *mp*















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# IDYLLIC FANTASY

BY

CYRIL SCOTT.

Oboe





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MUSI

Oboe.

To Astra Desmond

# IDYLLIC FANTASY

FOR  
Voice, Oboe and Cello.

CYRIL SCOTT.

*J = circ. 98.*  
*Solo.*

*affrett... 1*

*affrett... 1*

*affrett... 1*

*affrett...*

*sost.*

*animato...*

*Cello.*

*poco rit.*

*espr.*

*affrett... 1*



Oboe.

3

*'Cello.*

*poco rit.*

*Voice.*

*Ah...*

*Ah...*

*what plaintive me-lo-dies are*

*these*

*sonore.*

*espr.*

*sigh - - - - ing 'mid the*



## Oboe.

*Tempo I.*

shadow-y trees?

*affrett.....*

*affrett.....*

*Poco animato.*

O minstrels say..... Why do ye play so sud - ly?

*sosten. molto.*

is it that ye moarn the end of day.... And the

*poco a tempo.*

dy - ing sun be-hind the leas?..

*3 affrett.....*

*affrett.....*

*poco rit.*

*poco tranq.*

Well - nigh your pipe and strings...

*mp*



Oboe.

5

Mur - mur to me im - - per - ish - a - ble things,....

*sosten.*  
En-veiled re - - mem - - ber - - ings of

in - cense - perfumed hours and eve - ning - sha - dowed

*poco rit.*  
bow - - ers And - gloam - ings of the heart.

*'Cello.*  
*molto tranqu.*  
Ah ver - i - - ly....



*ten.....*

*a tempo ma poco tranqu.*

almost the tears start And I too..... must mourn with you.

*p*

*dolce espr.*

*Animato.*

*f*

*dim.*

*poco rall.*

yet what is this? what mys - - ter-y?

*mf*

*con moto.*

For suddenly a gay-er note I hear.....

*p*

Aye something strikes my ear Like dan - - - cing

feet..... Fair-y-like and fleet And re-dolent of de -

*f*



Oboe.

7

*light.* And now what strange and joy - ous

*f* *cres.*

*sosten.* sight I see - For lo... ye

*ff*

minstrels with your strains ye did evoke the blythe...

*mp* *f*

*rit.* *tranquillo.* *sosten.* fair - y folk, ... the fair -

*rit.* *mp*

*a tempo ma tranquillo.* ho. - folk...

*più tranquillo.* *rit.* *morendo.* *pp*



















# IDYLLIC FANTASY

BY

CYRIL SCOTT.

Cello.

2 *Cello.*

*To Astra Desmond*

# IDYLLIC FANTASY

FOR  
Voice, Oboe and Cello.

CYRIL SCOTT.

$\text{♩} = 98.$   
*con Sordina.*

(Oboe Solo.)

1 1 10 1

1 5

Oboe.

Oboe. *poco rit.*

*espress.*

*Cello.*

*con Sordina.*

*poco rit.*

Voice.

Ah.....

*sost. e poco rubato.*

Ah.....



*poco tranqu.*

What plaintive me-lo-dies are

*espress.*

these, sigh - - - - ing mid the shadow-y trees?

Oboe.

*Tempo I.*

*espr.*

*poco animato....*

Oh minstrels,

say, ... Why do ye play so sad - ly? Is it that ye mourn the end of.

*sosten. molto.*

*pp*

day.... And the dy - - ing sun be hind the leas?...

*p* *mp*

*poco a tempo.*

Oboe.

*affrett.....!*

day.... And the dy - - ing sun be hind the leas?...

*p* *mp*

*poco rit. . . . poco tranqu.*

Well - nigh your pipe and strings....

*p semplice.*

murmur to me im - per - ish - a - ble things...

*con moto. . . . .*

*sosten.*

En-veiled re - mem - ber - ings of incense per-fumed

*sost. . . . . poco rit.*

hours and evening-shaded bow - ers And gloamings of the

*molto tranqu.*

heart. Ah ver - i - ly... Almost the tears

*p*

*Oboe.*

start And I too... must mourn with you. a tempo ma tranqu.

*p semplice.*



First system of musical notation. The treble staff contains a melodic line with various accidentals (sharps and naturals). The bass staff has a single, sustained low note.

*Animato.*

Second system of musical notation, marked *Animato.* The treble staff has a melodic line. The bass staff has a series of chords and a sustained note. Dynamic markings include *f* (forte) and *dim.* (diminuendo).

Third system of musical notation. The treble staff has a melodic line. The bass staff has a sustained note. The system ends with the instruction *poco rall.* (poco rallentando).

*a tempo, animato.*

Fourth system of musical notation, marked *a tempo, animato.* It includes vocal lyrics: "Yet what is this - what." The bass staff has a melodic line. A *pizz.* (pizzicato) marking is present at the end of the system.

Fifth system of musical notation. It includes vocal lyrics: "mys - ter - y? For suddenly a gay - er". The bass staff has a melodic line. A *cres.* (crescendo) marking is present.

Sixth system of musical notation. It includes vocal lyrics: "note I hear... Aye". The bass staff has a melodic line. A *con moto.* (con moto) marking is present.

some-thing strikes my ear Like dan - - - cing

feet. . . . . Fair - y - like and fleet, And

*f (sempre pizz.)*

re - dolent of de - light. And

broader.

now what strange and joy - ous sight I

*f*

see, For Lo! . . . . .

*sost.*

*ff* *pizz.*

ye minstrels, with your strains ye did e - voke the

*ff*



'Cello.

7

First system of the musical score. The cello part (bass clef) has a long, sweeping melodic line across the system. The vocal line (treble clef) begins with the word "blythe" and continues with "fair - y -". The tempo marking "rit. . . ." is placed above the vocal line. The system concludes with a double bar line and a 3/2 time signature.

Second system of the musical score. The cello part continues its melodic line. The vocal line includes the words "folk . . . . .", "the", and "fair -". The tempo marking "tranq." is above the first measure, and "sosten." is above the third measure. The system concludes with a double bar line and a 3/2 time signature.

Third system of the musical score. The cello part continues its melodic line. The vocal line includes the words "a tempo ma tranq." and "folk . . . . .". The tempo marking "a tempo ma tranq." is above the first measure. The dynamic marking "mp" is above the cello part, and "pizz." is below it. The system concludes with a double bar line and a 4/4 time signature.

Fourth system of the musical score. The cello part continues its melodic line. The vocal line includes the words "più tranq." and "Oboe." The tempo marking "più tranq." is above the first measure. The dynamic marking "morendo." is below the cello part. The system concludes with a double bar line and a 4/4 time signature.

Fifth system of the musical score. The cello part continues its melodic line. The vocal line includes the word "rit." and a long, sweeping melodic line. The tempo marking "rit." is above the first measure. The dynamic marking "mp" is below the cello part. The system concludes with a double bar line and a 4/4 time signature.















